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Vol. 14 1989

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LITERARY RESEARCH

A Journal of Scholarly Method and Technique

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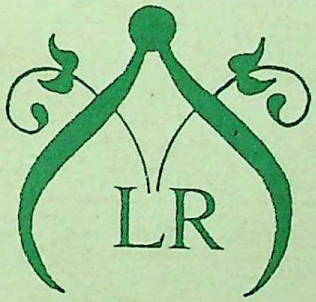

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LITERARY RESEARCH: A JOURNAL OF SCHOLARLY METHOD AND TECHNIQUE

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FROM THE EDITOR

The struggle to bring *Literary Research* up to date continues with the multi-issue volume before you, Volume 14, numbers 1-4 (1989). Similar composite volumes will be published for Volume 15 (1990) and Volume 16 (1991), and the journal will then be back on schedule with Volume 17 (1992), which will appear as two double issues.

The present volume contains articles on the value and uses of the now completed *Bibliography of American Literature* and on the research uses of medical historical libraries, all of which were originially presented as MLA papers. In addition, it contains reviews of the new Ben Jonson biography, an annotated bibliography of Milton, a bio-bibliography of Restoration and 18th century dramatists, a descriptive bibliography of Carlyle, a bibliography of Haggard, a composition study of *Grapes of Wrath*, and an edition of the poetry of Philip Larkin. In short, the issue includes work in most of the scholarly disciplines treated by *Literary Research*.

The editors appreciate the faithful patience with which our subscribers have met our irregular publication schedule over the last several years. But we have persevered in spite of cutbacks in release time and staff support. With the advent of New Historicism and the growing boredom with "theory," it is to be expected that the nineties will see a resurgence of interest in the traditional methods and techniques of literary research, applied no doubt to the study of an expanded and expanding "canon," and pursued with a perhaps greater degree of self-consciousness than may have been the case in less sophisticated days. But colleagues are beginning to celebrate original "archival" research in tones which suggest that such "projects," as we now hear them called, are eminently worthy of our best and brightest. We can therefore look forward to many new and interesting contributions by our younger colleagues to the continuing tradition of *Literary Research*.

Michael J. Marcuse

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FROM THE *BIBLIOGRAPHY OF AMERICAN LITERATURE* TO "THE PITTSBURGH SERIES IN BIBLIOGRAPHY": OUR PROGRESSIVE TRADITION*

Joseph R. McElrath, Jr.

What was it like before the *Bibliography of American Literature*? There are two answers that I must give. I deliver the first reluctantly: that one does not have to *wonder* what it was like before *BAL*. Book dealers, collectors, and specialists in textual and bibliographical studies aside, this is still a pre-*BAL* world in which our relatively small group finds itself at this 1990 Modern Language Association convention. Step outside this meeting room, and drop with impunity the names of Bakhtin, Derrida, Jameson, and Lacan; one will hardly risk a look of askance. Mention *BAL* authors Michael Winship or Jacob Blanck at a party this evening and be prepared for the possibility of a blank stare. Things are such that, with the aid of bourbon, "Blanck" may even be misinterpreted as the shorthand term for what has followed Chaos Theory in the last twelve months; indeed, "blank theory" does seem a likely title for a special session approvable by the MLA

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Program Committee. It promises the ultimate post-modernist achievement: to have the speakers experiencing the unintelligible as fully as the audience does.

That is, when reflecting upon how I should participate in this love-feast celebrating not only the completion of *BAL* but the variety of rational humanism that it represents, it occurred to me that, in all honesty, we should note how certain very large trees in the forest, standing or fallen, do not exist for many today--no matter how perfect or near-perfect their form. That *BAL* is not a commonplace reference in our larger community at this convention is, of course, no reflection on its authors or their intimidatingly large achievement; unlike high-profile productions by Foucault and Barthes, bibliographies are normally sensed as low-visibility natural phenomena, like the reference librarians that even we bibliographers take for granted. Consulted or not, they are simply *there* in the reference section of a library--as much a standard feature of the topography as the *DAB* and *DNB*, uncited even when employed.

Rather, the negative reflection is upon our profession in its current flighty state. Despite the extraordinary step forward that *BAL* represented in the 1950s and the progress in textual and bibliographical studies that it has stimulated, such developments are largely ones to which bibliographical specialists only are sensitive: "bibliography" still denotes lists of writings *about* a topic for the vast majority of scholars who have forgotten, or have never learned, that bibliology is what gives rise to certain kinds of bibliographies. For the youngest members of the profession it is even less meaningful a term; their immersions in literary and critical theory through the past decade have precluded attendance to what used to be considered the basics in many graduate programs through the early 1970s, when both *STC* and *BAL* enjoyed a more significant degree of name-recognition. The problem is not that the tide is running against the possibility of graduate students doing more bibliographical dissertations, for bibliographical job seekers have long been high, dry, and stranded; instead, the problem is that little bibliographical awareness is being encouraged, much less developed. I suspect that it would be difficult to find in the hallway a young person who could read a *BAL* entry. In regard to the subject of our session, "the uses of the *BAL*," then, the first to which I would put it today is as a touchstone: its neglect is symptomatic of a pervasive and trendy disregard for empirical data at a time when, ironically, the so-called new historicism is in its ascendancy

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and primary data logically *should* be enjoying a greater vogue. How, exactly, *can* one pretend to contextualize a text or its author without focusing on what *BAL* does: the object which is the printed work and the social, economic, and mechanical processes by which it was delivered from writer to reader? How can the many historicists we have about us today so successfully avoid *BAL* and the family of works to which it belongs? These are, of course, rhetorical questions; we all know exactly how this is done since we see it occurring without penalty all the time.

This leads to the consideration of a second and a more positive use of *BAL*. For those who are truly devoted to a more accurate and profound historiography, the *BAL* has been not only a source of essential data obtainable nowhere else but a map to noteworthy but rarely studied literary developments meriting attention. Those who have received their Ph.D.s in the last decade, and who have been carried along by the enthusiasm for revising the canon of American literature, can save themselves a good deal of digging time by examining the *BAL*'s list of authors who--no matter how seemingly insignificant in 1955 or now--*did* earn themselves a place in literary history by successfully addressing the needs and tastes of their own times. Via this convenient finder's list, these revisionists and ideologues will discover that Blanck and his collaborators were at work in their vineyard of neglected authors long before them and were not displaying now socially unacceptable biases: volume 1, for example, includes a chapter on a Ms. Maria Gowen Brooks, the forgotten authoress of *Judith, Esther, and Other Poems*, whom *BAL* has identified as a defining element of the national patrimony. Talk about catholicity and "revising the canon," as well as a sanction for moving beyond the "Eight American Authors" mentality! And will Brooks enjoy the resurrection that has been Susan Warner's--Warner whose description is now available in volume 8? Let us hope that the *BAL* will be used to that end.

Then there are the data that the New Criticism practitioners and their predecessors did not find worthy of note in most cases, at the time that *BAL* was beginning its publication. For example, *BAL*'s notations on the date of availability to the public of individual works are a boon to the biographer, reception-study investigator, and those tracing influence among contemporaneous authors; with data such as copyright deposit dates, trade announcements, advertisements of first and subsequent printings, and declarations of the size of printings, *BAL* takes first steps toward

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reestablishing the real-world nexus in which author and text found themselves before, during, and after the moment of publication. Let me cite a simple but important instance. When the title page says 1892, but Blanck indicates that a richly bound and lavishly illustrated work like Frank Norris's *Yvernelle* was actually available for the Christmas 1891 market, it makes all the difference in the world to one's conception of what kind of author Norris was then and how the volume was shaped for its readership. To approach *Yvernelle* as "just a book" is to miss much of its character when it was published *as a gift book*. *BAL* makes it possible for a much kinder--because empathetic--evaluation of *Yvernelle* than that given by the major critics through the early 1970s.

The most immediately important use of *BAL* for the mixed scholarly readership, however, has to do with its essential feature: its distinctions between the historically important first printings and others, and particularly its citing of textual alterations in second and later early printings. Given that *explication de texte* is the most popular activity and that interpretive critics comprise the most populous sector in the profession, *BAL* should be widely celebrated as the frequent means of answering the primary question: what is the identity of *the* text to be criticized? Published interpretations, no matter how sophisticated, *do* appear a bit silly when the critic has described the wrong item. Editors like Kevin Starr produce gobbledygook when they write notes on the text in the Penguin Classics editions of Frank Norris's *McTeague* and *The Octopus* and prove oblivious to *BAL*'s entries on those two novels. Thus we note another function of *BAL*--as insurance policy for the those-in-the-know. The safe Americanist knows where to turn to confirm his bibliographical assumptions.

Let me turn now to my main point, which has to do with a very special use that the *BAL* serves for the scholar like myself who has decided to create a full-scale individual-author bibliography which goes beyond *BAL* to include periodical publications, all printings, states and issues within the first American edition, and post-first American editions and their printings. Since 1971 I have been focused on Frank Norris's texts and publications, and six years ago I began work on a Norris volume for the "Pittsburgh Series in Bibliography," planning to go even farther beyond *BAL*'s scope by including English printings from duplicates of the first American edition plates, English issues of American sheets, and both Canadian and Australian issues of American sheets. English editions and all of their printings, too, were

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within the parameters I chose. If it was in the English language and was by Norris, it was to go in--though I later found that Pittsburgh largesse is not unlimited. Plain old reprintings in anthology-like volumes will remain on disk for another use and not be included in *Frank Norris: A Descriptive Bibliography*.

As Norris's bibliographer I must now give the second answer to the question of what it was like before *BAL*: I can barely remember since I did my own first bibliographical description of a Norris title in its first-edition printings the very year that the Norris chapter appeared in volume 6, 1973. While I like to think of myself as independent and as the sole author of the manuscript now in press, it is impossible not to think of Jacob Blanck as my collaborator. I still carry with me, along with my paper thickness gauge, ISCC-NBS color charts, and caliper, the same xerox copy of the Norris chapter that I made in 1974. I cannot now remember clearly when I did not have Blanck's monument in tow. I also cannot remember when I was not competing with him and thus enjoying the peculiar assistance that measuring up to his benchmark has provided me. Yet further, I cannot imagine a more worthy competitor. It was only recently that I seriously thought the unthinkable: for it has been extremely difficult to enjoy the admittedly ignoble pleasure of transcending *BAL* entries. Further, my ultimate and inarguably idiosyncratic paean to Blanck is that he did such incredibly thorough work without being as fanatical about Norris as I am. In his 1955 preface, Blanck wisely disclaimed perfection, but it took me years to find a sanction in the Norris chapter for the disclaimer. As one reads from entry 15024 to 15065, one can supplement the information provided, but there are only two entries which require significant modification.

For *McTeague*, *BAL*'s second printing--in which the text was bowdlerized --is actually the third. In addition, the first printing exists in three states due to a misimposition of plates, their correction, and Doubleday and McClure's use of two imperfect sheets which it should have discarded. The other entry in which there is a problem is that for *The Octopus*.

BAL's first printing appears to be a ghost. Its collation formula is appropriate but the entry should note a compositorial error on page 526, where a previously set line was repeated farther down the page. In addition, there should be a second state with a modified collation identified, for copies with sheets of the first printing include a cancel leaf with the error

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corrected. As to other 1901 printings, my relentless stalking of six years fo surprisingly difficult-to-obtain copies of the first edition of *The Octopu* resulted in my locating only three more printings than *BAL* notes. Betwee *BAL*'s first and second printings, there were two intervening printings wit their own, unique collation formulae, so that *BAL*'s second is actually th fourth. *BAL*'s third printing, identified as at Harvard, I was not able t locate at Harvard or anywhere else; the only copy with the collation formul specified, the Houghton copy inscribed to William Dean Howells, represent the *BAL* second and my fourth printing. *BAL* does not record my fift printing. Its fourth printing is my sixth, and its fifth my seventh.

Please understand that I am not engaging in *BAL*-bashing. I am, rather astounded that this is all I have to report about the earliest printing described by *BAL*, after so many years of luxuriating in American, English Canadian, Scottish, and Irish libraries and of being generously aided by book dealers, private collectors, extraordinary scholars like Jesse S. Crisler an Robert C. Leitz, and the gung-ho membership of The Frank Norris Society How did Blanck write so many perfect entries? Why have I so ofte detected my errors by proofreading against *BAL* descriptions?

The answer is, first, that Blanck and his team were, simply, role-mod Norris bibliographers whose sedulous scholarship is paradigmatic fo practitioners in all specializations. Second, there is the methodolog employed by *BAL*. Third, the admirable and instructive methodolog employed by *BAL*. I do not mean to minimize what I learned during m doctoral studies at the University of South Carolina, the value o consultations with Joel Myerson and Matthew J. Bruccoli, and the instructiv models I have found in the premier series in descriptive bibliograph published by the University of Pittsburgh Press. But *BAL* has been m constant mentor.

I used *BAL* to focus my search for primary and secondary data benefitting especially from its survey of announcements in English an American trade publications--just as I used Lohf and Sheehy's 1959 *Fran Norris: A Bibliography* to track down late printings of the first edition an post-first editions. Both were useful in this respect. But the final use of th *BAL* that I would like to cite is that which provided me the greatest hel and which promises the greatest long-term benefit for others. It is one whic automatically comes to mind when one mentions Fredson Bowers'

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Principles of Bibliographical Description: for *BAL* is a remarkable pedagogic tool, particularly in its preface to volume 1. There Blanck models that attitude and approach which work. He defines and justifies the bibliographer as an historian providing data of the sort to which non-bibliographers are generally insensitive, given the other important tasks that preoccupy them. He describes the scope of his inquiry and its pragmatic goal: the definition of a canon in terms of first and other significant appearances of the works of which it is comprised. He establishes a categorization system which allows for a meaningful and immediately useful arrangement of his findings. He implements a style of reportage that is consistently followed throughout. Most importantly, in terms of its pedagogic function, Blanck's *BAL* fashions entries which are as salutary for the novice as they are for the near-seasoned bibliographer who must teach himself how *not* to report all of the data he has--particularly on those many Grosset and Dunlap volumes whose mixed sheets and variant bindings can interest only a very limited readership. I refer, of course, to the artful succinctness of *BAL* entries.

BAL's radical loyalty to the value of brevity and deliberate inclusions of only the essentials is a boon to the instructor or the individual teaching himself the craft, or science, of bibliographical inquiry. It *shows* clearly in thousands of concrete examples, rather than tells in language easily as abstract as that of the deconstructionists, what are the essentials. It reveals immediately the steps one takes to analyze a particular example of printing and binding at the same time as it models the basic form for reporting one's conclusions. Imitating *BAL* several hundred times, attempting to rise to its level of precision and relative completeness, one learns and moves beyond apprentice to journeyman, hoping to move to the next stage by producing a volume on Norris which will not totter on its foundation, the *BAL*.

When *Frank Norris: A Descriptive Bibliography* finally gets beyond the blue pencils of Myerson, William Cagle, Charles Mann, and Jane Flanders, I will look forward to the printing of a more massive account than that found in the *BAL*'s Norris chapter. Finally, however, it will be, strictly speaking, a complementation rather than an overturning of the *BAL*. Further, it will be another token of the legacy bequeathed to us by Jacob Blanck. In his journal, Henry Thoreau left one of his rare records of his sense of community and kinship to those to whom he owed a large debt. He wrote, "He who speaks with most authority on a given subject is not ignorant of what has been said by his predecessors. He will take his place in a regular

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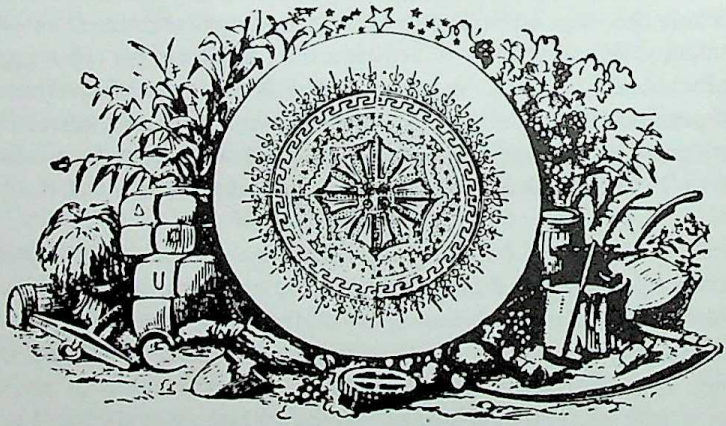
order, and substantially add his own knowledge to the knowledge of previous generations." Blanck took us beyond Merle Johnson, just as Lohf and Sheehy built on the bibliographies of Franklin Walker and Joseph Gaer. Yet others like the late James D. Hart made their contributions, to which I have added my own as a third-generation member of a team. Thus there is an extra use that I'll make of the *BAL*, as the best symbol of the eminently worthwhile scholarly community to which I chose to belong.

NOTES

*This paper was delivered at the "Uses of the *Bibliography of American Literature*" session of the Bibliography and Textual Studies Discussion Group, MLA Convention, 1990. The occasion was the approaching completion of the project under the direction of Michael Winship.



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RESEARCH OPPORTUNITIES FOR LITERARY SCHOLARSHIP IN MEDICAL HISTORY COLLECTIONS*

Judith A. Overmier

Medical libraries may provide literary scholars with new and varied research resources. Many medical libraries contain rare books and special collections of materials that cover the history of the health sciences. These libraries are readily identifiable, their collections often include unexpected research specialities, and good bibliographic access to the materials is easily available.

Medical History Collections

History-of-the-health-sciences collections are widely distributed geographically and open to all researchers. They are located in many different kinds of libraries, including 83 medical school libraries, such as the library of the University of Arkansas for Medical Sciences in Little Rock. University and college library special-collections units hold rare medical materials, as do state and county medical societies. Hospital libraries, such as that of the Pennsylvania Hospital, the first hospital in the United States, are sometimes rich in historical materials. Most medical history collections have similar

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cores, so that the literary scholar can depend on them to hold certain works and cover basic subjects, much as one depends on the contents of the standard university library. But then, most also have specialties that make them unique resources. Many libraries focus on regional aspects of the health sciences, for example the Oregon Historical Society in Portland focuses on medicine in the Far West. Others emphasize a broad medical subject area, sometimes related to their region, such as the Special Collections at Vanderbilt Medical Center Library, which specializes in the history of nutrition. Some have developed strong subject areas linked to research areas in the medical school or to donors' wishes. The list of special areas could be developed at length. For example, the Falk Library of the Health Sciences at the University of Pittsburgh has an extensive collection on rheumatology. Fordham Health Sciences Library at Wright State University in Dayton, Ohio, not unexpectedly has a fabulous collection on aerospace medicine. The Special Collections of the Sciences Library at University of California, San Francisco, holds materials on homeopathy, and the Medical College of Pennsylvania has superb book, manuscript, and archival holdings on women in medicine. Listing libraries and special subject emphases may tempt literary scholars. Expanding the description of a single library, its users, and one of its special collections will provide a more concrete example.

Owen H. Wangensteen Library

The Owen H. Wangensteen Historical Library of Biology and Medicine a division of the University of Minnesota's Bio-Medical Library, contains 35,000 titles covering all areas of the history of the health and biological sciences. Historical evidence in this library comes in all formats: books journals, archival and manuscript collections, artifacts, and printed ephemera.

The collection is open to all who wish to use it; in recent years about half the Wangensteen Library's use has been by persons outside the health sciences. Undergraduates in the humanities find it helpful in providing the historical context for term papers on contemporary topics of interest to them, such as vivisection, definitions of death, terminal care, and abortion deaths. The medical pros and cons of "coffin nails" and other forms of tobacco use have a long history to which modern students have turned recently for perspective. In the 1960s and 1970s the large collection of

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historical mushroom books for which the Library is noted was heavily used by readers wishing to learn about various out-of-body experiences.

From outside the University, the Wangensteen Library welcomes the Guthrie Theater staff as they plan period costumes for physicians. The general public uses the collection too; the most frequently asked question: "Is there really such a thing as death by spontaneous combustion?" Minnesota authors also use the collections; the author of an historical novel set in 18th-century France came to find the historically correct lower leg prosthesis for an amputee. An author of autobiographically based fiction verified the historical accuracy of anecdotal recollections of a family death from smallpox in the 19th century, along with smallpox symptoms such as loss of hair, and the treatment of smallpox with mustard plasters. Mary Monica Pulver (*Murder At the War*) arrived at the library seeking a method of death that fit an intricate plot for her newest novel.

One of the Wangensteen's unique collections, as you no doubt have surmised from the morbid examples of use, is on that universal medical and literary theme, death and dying. The Wangensteen is probably the only medical-history library in the country trying to complete a back run of *Casket and Sunnyside*! In 1983, on the occasion of the 75th anniversary of the Mortuary Science Department, the Library purchased with gift funds a private British collection on "death and burial." According to the bookdealer's description, the collection was built upon the premise that

> The one certainty in life is death. Until the end of the eighteenth century, death was regarded as a normal and acceptable inevitability with none of the restrictions on its discussion and consideration as we know them to-day. It is only since the Victorian era that death has become a taboo subject and this collection was put together in an attempt to find out why.

Literary scholars might be willing to debate that basic premise! Nevertheless, the effort to answer that question required the building of a wide-ranging, interdisciplinary collection of materials on death, burial, grief, cemeteries, epitaphs, tombstones, caskets, premature burial, graverobbing, embalming, cremation, mortuary practice, euthanasia, undertakers and undertaking, funeral rites and ceremonies, resuscitation, capital punishment, murder, suicide, infanticide . . . It's a wonderful, grim collection of fiction

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and non-fiction, medical and decidedly non-medical materials that strengthens opportunities for an interdisciplinary audience of students and faculty in English, history, philosophy, foreign languages and culture, et cetera, to be drawn to the collection.

Librarians, always eager to stimulate business, may speculate on possible research topics for users of such a collection---say death and dying in utopian novels, or generational changes in the treatment of death in children's novels, or societal stereotypes reflected in the characterizations of undertakers or the characterizations of young women pining away of broken hearts (do young men never pine away?). Consider the hierarchies of acceptability of death in literature as they reflect the values of society in different times and places---old people may die, horribly diseased people die of course, those "in the prime of life" die less frequently, lovers and young children ought not die at all. Perhaps it is worth exploring the oddity that a society that feared and mourned death nevertheless created the murder mystery and relished a literary genre that required death as a basic component.

Locating Medical-History Collections

Medical-history collections, although not well known outside medical circles, have never been isolated; their holdings have usually appeared in institutional card catalogs and in that old standby the *National Union Catalog*. For scholars seeking specific works, access to holdings is more and more frequently through library system-wide on-line catalogs that also enter their holdings in data bases such as *RLIN* and *OCLC*, or submit them for inclusion on-line in *STC*, Wing, and *ESTC*. Scholars not seeking specific works are lured to medical-history collections in a different manner. Many special and rare book collections have printed catalogs to introduce the potential researcher to the broader scope of the collections and to their possibilites for interdisciplinary research. The University of Alabama has published *Rare Books and Collections of the Reynolds Historical Library: A Bibliography*, and the Friends of the University of Iowa Library share their holdings through the catalog, *Heirs of Hippocrates*. Medical-history libraries have also been sporadically listed and briefly described in reference tools---*DIRLINE*, Ash's *Subject Collections*, and the *Directory of Special Libraries and Information Centers*. *The Watermark*, the newsletter of the Association of Librarians in the History of the Health Sciences, ran a series in the 1960s

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and 70s describing the holdings of medical history collections. A publication in progress, *Special Collections in the History of the Health Sciences*, will for the first time comprehensively list and describe these collections.

Medical-history collections are usually open to all researchers, albeit for room use only as is common practice in rare book and special collections. Most have a small number of users to whom the library staff are able to provide a high level of personalized assistance. These collections are a joy to use.

Medicine and Literature

"Medicine and literature" has such a long history from the medical point of view that it may startle literary scholars to discover that they now have at their fingertips thousands of articles and books, secondary sources, on various literary topics. For example, by the late 1600s Bartholin's book on medical poetry had already appeared. Authors as patients, characters' illnesses, physicians as characters and as authors have been examined in detail. Charles Dickens was a master at describing his characters' infirmities, and there are reams of articles about them. Thomas Mann's works, especially *Magic Mountain* have also been written about at length. William Carlos Williams, Arthur Conan Doyle---no physician author has been missed! Even O. Henry, who was a pharmacist, has been covered. Much of this work was done by physicians, devoted amateurs unfamiliar with either historical or literary research methods.

Interest in literature from the medical point of view is peaking again in the 1980s with Institutes for Humanities and Medicine examining "literature as a vehicle for studying medical issues in their human contexts"; with a journal, *Literature and Medicine*, edited by Anne Hudson Jones; with Peschel's volume of collected papers, *Medicine and Literature*; and with Trautmann and Pollard's annotated bibliography on *Literature and Medicine*. This resurgence of interest has taken a noticeably interdisciplinary turn as both literature and medicine are examined and interpreted by scholars trained in modern literary and historical research methodologies. These scholars need bibliographic access to the medical literature.

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Bibliographic Access

The medical literature has always been well indexed and the history of medicine is no exception, so it is possible to introduce the scholar new to the medical field's historical aspects to five easy access points to the primary and the secondary literature (Overmier). They are the *Bibliography of the History of Medicine* and its online source *HISTLINE*, the Wellcome Institute's *Subject Catalogue of the History of Medicine* and its quarterly update *Current Works in the History of Medicine*, and the *Index-Catalogue of the Library of the Surgeon-General's Office*.

Secondary Sources: *Bibliography of the History of Medicine* and *HISTLINE*

The *Bibliography of the History of Medicine* indexes the secondary literature. It covers all chronological periods and geographical areas. It indexes journal articles and monographs, with analytic entries for symposia, congresses, and other kinds of multiply-written publications. One uncommon feature is its indexing of historical chapters that appear in general medical monographs.

The journal citations included are drawn mostly from *Index Medicus* which indexes nearly 3,000 journals and is the most comprehensive index to the world's medical literature. The monograph citations are drawn from materials acquired by the National Library of Medicine. The staff regularly skims journals, book lists, and bibliographies in other fields and selects related citations to add to the data base.

The Bibliography of the History of Medicine is divided into three parts: biographies, subjects, and authors. The biographies section not only lists works dealing with the lives of physicians, but also with the medical histories of famous persons. These persons may be real, as in ". . . the death and burial of Edgar Allan Poe" (Scarlett), or fictional as in "Did the Mad Hatter have mercury poisoning?" (Waldron). Medical aspects of characters in literary works, such as the Peschels' "'But what if she should die?'. . ." are also covered.

The subject section uses very broad, modernized subject headings, which are conveniently subdivided chronologically and/or geographically. The same citations may appear under one or more subject headings. "Death by

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spontaneous combustion in Marryat, Melville, Dickens, Zola, and others" (Perkins) appears, for example, under "Literature and Medicine" as well as under "Diseases and Injuries---Spontaneous Combustion." Not all the entries under the latter will have to do with literature, of course, because they are histories dealing with the disease itself, its causes and diagnosis.

The author section is an alphabetical list by author of the citations appearing in the other two sections. This is convenient if one already is aware that certain authors are accumulating a body of works on a specific topic. For instance Mercer and Wangensteen write on the illness of the heroine in *Wings of the Dove*, and one can turn directly to their names in each volume to see if they have extended their work.

The *Bibliography of the History of Medicine* began in 1964; it appears annually with five year-cumulations. It is based on *HISTLINE* which is updated monthly and is used to search the most recent secondary literature. *HISTLINE*, derived in part from the database *MEDLINE* described by Robbins (Literature in *MEDLINE*), is also useful when very broad subject headings are presenting problems in the print version because *HISTLINE* allows for searches, Boolean and otherwise, by author, title, subject and abstract words. The successful search of *HISTLINE* has been well described (Bruce) and medical-history librarians will be able to search for you or to assist you in searching.

Secondary Sources: *Subject Catalogue of the Wellcome Institute* and *Current Works in the History of Medicine*

The *Subject Catalogue of the Wellcome Institute* is the second major index to the secondary literature of the history of medicine. One of its unique features is that it provides geographic access as well as the traditional subject and name access points. It is updated by *Current Work in the History of Medicine*, which has appeared quarterly since 1954. The *Subject Catalogue* sorted out subject, name, and geographic entries into separate volumes when it cumulated twenty-four years of *Current Work* in 1980. The quarterly issues, however, continue to list subject and name entries in one alphabet.

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Primary Sources: *Surgeon General's Catalog*

The *Surgeon General's Catalog*, called *SGC* in library jargon, is the mos comprehensive index to the primary (and older secondary) medical literatur until the middle of this century. It records the holdings from 1880-1961 o what is now named the National Library of Medicine, the world's large medical library. The *SGC* appeared in five series, each of the early serie covering A-Z, and it indexed by subject and author all the books and article in journals acquired by the library. Since the books were indexed as the were acquired and the library has always acquired comprehensively an retrospectively, it is usually necessary for the user to check more than on series. It is perfectly possible for a book published in 1560 to have bee purchased by the library in 1930 and thus appear in one of the later serie Authors and subjects appear in a single alphabet. One of the best feature of the *SGC* is that every item indexed in it is owned by the National Librar of Medicine and is therefore easily and quickly available to the researche either on-site or in xerox or microfilm.

Conclusion

All the literary scholar needs is readily available. There are numerou basic medical history collections, many of which have unique aspects ripe fo exploration. The medical bibliographic art is well advanced compared t many other fields, so there is easy access to an enormous body of centuri of the primary medical literature. The older body of medical/literary wor is available for re-interpretation and expansion. Librarians are eager t attract new scholarly users to medical history collections--so bury yourse in medical books and R.I.P.

Notes

*Based on a paper presented at the Modern Language Association, Ne Orleans, December 28, 1988.

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OPPORTUNITIES FOR LITERARY SCHOLARSHIP IN MEDICAL HISTORICAL LIBRARIES: THE REYNOLDS AND OTHER REGIONAL COLLECTIONS*

Elaine E. Whitaker

A frequently unnoticed aspect of medical historical libraries both in this country and abroad is that they often contain literary works as well as collateral documents which can be used to explicate literature. My awareness of the research opportunities for literary scholarship in such specialized collections results from my proximity to the Reynolds Historical Library at the University of Alabama at Birmingham, one of more than a hundred such special collections which exist throughout the United States and Canada. Because the holdings in such collections depend in general on the direction of the individual taste of their donors, the relevance of a particular collection to literary scholarship may not be readily apparent, and because the holdings of many medical historical libraries cannot yet be accessed through on-line catalogues, these resources may often remain undiscovered. The usefulness

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of medical historical libraries in the study of literature is nonethele indicated by scholarly enterprises already begun or otherwise projected i conjunction with such collections. My personal experience with the resourc of the Reynolds Historical Library further validates this claim.

Varied critical studies and scholarly editions have already resulted fro research accomplished in medical libraries specializing in historic materials. Among these projects are mimetic studies which show literatu to reflect previously ignored aspects of history, culture, or medical practic For example, an inquiry by Melynda Huskey into sensationalism in th nineteenth-century realistic novel has related the use of adulterated foods i plot development to a series of contemporary articles from the medic journal *Lancet*. According to Huskey, at the same time that novelists wer creating fictional women plagued by food poisoning, physicians wer expressing alarm at the proliferation of contaminated foods. This bri example makes apparent the fact that these novels reflect an aspect reality which had not been transmitted through general library collection In another investigation of sources in medical history, Marilyn Kurata h correlated episodes described in Wilkie Collins' *The Woman in White* wit contemporary scandals concerning the wrongful confinement of recalcitra wives in lunatic asylums. Medical case histories in themselves can also b considered for studies in narrative form. To consider the medical cas history as literary manifestation (the subject of a special session at the 198 convention of the Modern Language Association) requires the examinatio of the case histories deposited in medical-historical archives. Definiti studies of the larger theoretical relationship of the humanities to medic imagery, a subject explored by Sander L. Gilman and others, must be teste by particular, detailed studies of the kind described.

Texts appropriate for reproduction and for textual scholarship may als be found in medical-historical libraries. Stanton Linden's use of th Wellcome Institute for the History of Medicine in London is an instance i point. Not only has he published *William Cooper's Catalogue of Chymica Books* on the basis of the Wellcome's resources, but he has found th cleanest copies for facsimiles produced in the series English Renaissan Hermeticism to be at the Wellcome Institute as well. In the later case, th absence of usage becomes an asset for the scholar in search photographable materials.

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What is true of the holdings of medical-historical collections as sources for scholarly pursuits which advance the understanding of literature is particularly true of such collections in the northeastern United States. For example, the medical and surgical casebooks spanning the period from 1808 to 1932 which are held in the medical archives of the New York Hospital at Cornell Medical School (*Subject Directory* 1618) furnish more than a century of documentation for the presence of narrative components in medical records. Pennsylvania alone contains rich sources for relating literature and medicine. Specializing in incunabula and pre-nineteenth-century imprints, the College of Physicians of Philadelphia Library contains approximately "1500 manuscript record groups; 10,000 portraits, engravings, pictures; 10,000 autographs" (*Subject Directory* 512, p. 48). Such materials as these present opportunities for scholarly editing as well as for visual documentation in literary studies. The Medical College of Pennsylvania is unusually rich in holdings concerning the history of women in medicine. For example, materials which Margaret Jerrido, former director of the Black Women Physicians' Project, has collected and conserved in the Archives and Special Collections on Women in Medicine can amplify our understanding of medical references in African-American literature. Also in Philadelphia, scholars specializing in the Renaissance or in science fiction will find sources in the University of Pennsylvania's Edgar Fahs Smith Memorial Collection in the History of Chemistry (*Subject Directory* 2933), which contains concentrations in alchemy and pyrotechnics. Scholars seeking further explication of such passages as Eliot's simile for "evening . . . / Like a patient etherised upon a table" may turn to such collections as the four hundred works on the history of anesthesia housed in the University of Pittsburgh's Falk Library of the Health Sciences (*Subject Directory* 2937). Such examples serve to indicate the range of literary activities which can be pursued in the collections of medical historical libraries.

Nor are these holdings limited to the northeastern states. Vanderbilt University Medical Center Library in Nashville (*Subject Directory* 3000) contains several collections on the history of nutrition which could be of value for studies like the one conducted by Huskey. Scholars specializing in French texts from the period prior to 1834 may find the collection of the Medical College of Georgia's Robert B. Greenblatt, MD Library (*Subject Directory* 1334) to be of interest and value, since, according to Ash (655), the books which form the core of that collection were purchased and brought from France in that year. In Kentucky, the University of Louisville's

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Kornhauser Health Sciences Library (*Subject Directory* 2884) contains the Gardner Collection in the History of Psychiatry, which might be useful in exploring abnormal behavior in fictional characters. Furthermore, the Medical and Chirurgical Faculty of the State of Maryland Library in Baltimore (*Subject Directory* 1333) contains approximately 120,000 total volumes, including a number of incunabula which may merit the production of scholarly editions. In addition to the Krause Collection in the history of medicine, the library holds the Osler Collection of 297 items by or about Sir William Osler. Neglected in this survey is the National Library of Medicine or NLM in Bethesda (*Subject Directory* 1580) whose comprehensive, accessible, and well publicized resources in the history of medicine should not detract from the use of smaller, regional collections.

While the preceding descriptions of libraries in the eastern states rest largely on data furnished by the libraries, the possibilities for scholarship suggested below rest on personal experience of the author with the collections at the Reynolds Historical Library at the University of Alabama at Birmingham. Founded in the 1950s through the donation of the private library of Dr. Lawrence Reynolds (Weaver and Britt), the original library has grown to hold more than 10,000 volumes, half of which are catalogued in *Rare Books and Collections of the Reynolds Historical Library*. Among these are thirty-two incunabula, approximately 1000 dental-historical titles, several sixteenth-century Spanish medical texts, what is perhaps the best collection in existence of works by and about the pioneering American physician Daniel Drake (1785-1853), a collection of Arabic-language medical works, extensive printed materials on the subjects of anesthesia, radiology, electricity, and magnetism, collections of holograph letters from George and Martha Washington, Sir William Osler, Florence Nightingale, and other prominent persons, and the diary of Arthur Bremmer. Holdings also include works by Kipling and Whitman, Dr. Reynolds' favorite literary figures.

A few of the concentrations most supportive of literary studies at the Reynolds Historical Library are the collections in psychiatry, midwifery, field medicine, and quackery. The collection in the history of psychiatry, for example, documents the ways in which physicians formerly perceived nervous disorders in women. In particular, S. Weir Mitchell's theories of treatment through complete rest, implemented by the physician-husband of the narrator in Charlotte Perkins Gilman's "The Yellow Wallpaper," are described in *Fat and Blood* and *Lectures on Diseases of the Nervous System*.

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Medical practices in birthing, a not infrequent plot complication in novels, are discussed and even depicted in treatises such as Rosslin's popular manual for midwives, which Reynolds Library holds in various editions from Germany, England, and France (Rosslin; Rueff). Turning to writings in field medicine, books such as Longmore's *A Treatise on Gunshot Wounds* (see also Livermore; Bonsall) shed light on war novels such as *The Red Badge of Courage*. Exposés of charlatanism such as the *Essay on Quackery* and *Medicina Flagellata* shed light on the level of medical care and understanding in such later classics as Faulkner's *As I Lay Dying*. The trauma of encounters with the dentist depicted in Koestler's *Darkness at Noon* finds grounding in reality in the library's copious dental-historical materials. These examples are indicative of the range of literary problems which might be solved through consultation of the resources of the Reynolds Historical Library.

Like other medical historical libraries, the Reynolds contains examples of the book arts in addition to standard and important works in the history of the health sciences. Examples of early typography, illustration, and bookbinding abound. Because the donors whose collections came to form the core of most such libraries were themselves bibliophiles, they have frequently preserved and maintained their books in nearly pristine condition, rendering such copies excellent material for the publication of facsimile works. In other cases, the founders of such collections have annotated their texts copiously. These annotations themselves are of interest to the researcher in characterizing the responses of educated readers to these texts. Both for their value as repositories of intellectual content and as artifacts, books are in ample but seldom obvious supply for literary scholars willing to work in medical historical libraries.

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Notes

*In a substantially abridged version, this paper was developed for special topics panel, "Research Opportunities for Literary Scholarship i Medical Historical Libraries," which the author organized for the Moder Language Association, December 1988. Other panelists were Melynd Huskey, Margaret Jerrido, Stanton J. Linden, and Judith A. Overmier Marilyn Kurata, a colleague at the University of Alabama at Birminghan has shared in personal communication her use of the Wellcome Institute i London. The paper in its present form has benefitted from the generou criticism of Marion McGuinn, Curator of the Reynolds Historical Librar The author is indebted as well to Mary Claire Britt Cowen, Mr. McGuinn' predecessor, and to Judy Crow, his former research assistant. For description of 3158 medical collections, see *Subject Directory of Speci Libraries and Information Centers*, ed. Janice A. DeMaggio and Debra M Kirby, Volume 3: Health Sciences Libraries, 14th ed. (Detroit: Gal Research, 1991). The survey of medical history collections in th northeastern United States relies primarily on the *Subject Directory*. Lee As and Stephen J. Calvert, *Subject Collections*, 6th ed. (New York and Londo R. R. Bowker, 1985), though dated, remains useful; while *Special Collection in Libraries of the Southeast*, ed. J. B. Howell (Jackson, MS: Howick Hous 1978) adds nothing in medical history to the works previously cited.

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REVIEWS

David Riggs. *Ben Jonson: A Life*. Cambridge, MA: Harvard University Press, 1989. xiv + 399 pp. $35.

Review by RUSS McDONALD, University of Rochester.

David Riggs's new biography of Ben Jonson is, to begin with, one of the most physically appealing books to come to hand in recent years, and its designer, Gwen Frankfeldt, deserves special mention. The dust jacket displays an arts-and-crafts design (bold type and leafy decoration) that is repeated on the title page; the same handsome blunt type is used to introduce the book's three main sections; and portions of the leafy figure open and then subdivide each chapter. Okay, so it's pretty. It's also smart.

Professor Riggs has collected the available facts about Jonson's life, contributed a bit of new information, and mastered the relevant material in Jonson's literary corpus; relying upon the methods of the social historian and the psychologist, he has combined these various "texts" into a readable account of a subject who is not immediately or easily readable. Thanks to the work of C. H. Herford, Percy and Evelyn Simpson, Mark Eccles, and other scholars of the first half of this century (not to mention the initial contribution of Drummond of Hawthornden, on whom all Jonson's biographers must depend heavily), we know more about Jonson than about many of his contemporaries; nevertheless we still know less than we would like. Although Professor Riggs has turned up some new details about the odd episode (Jonson's surprising return to bricklaying after his release from prison late in 1599, for example), his primary contribution is not in the

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provision of new data but rather in the cogent presentation and thoughtful interpretation of the known.

Modern criticism has begun to comprehend and to appreciate the contradictions in Ben Jonson's life, in his art, and between his life and art, and this new book assists with the dissolution of clichés that have for too long disabled our thinking about this complicated central figure in a complicated age. The most welcome feature of Riggs's work is that he accepts and vigorously pursues the fascinating implications of the competing Ben Jonsons. In his prologue, Riggs suggests that, "Jonson is like a prudent businessman who periodically feels an irresistible urge to go to the racetrack" (2), and this happy simile is supported throughout the book with specific illustrations of contradictory behavior and belief:

> Like Macilente, his scholar-hero of 1599, Jonson was ambivalent about worldly success. He rejoiced in the support of these wealthy noblewomen, but he also insisted that his motives were wholly altruistic. He yearned to be an insider even as he struggled to preserve his aloof independence. Whether by accident or design, he pinned his hopes on persons who were currently out of favor and thereby allowed himself to suppose that they shared his contempt for wealth and status. (68)

Awareness of these competing forces teaches us, for example, to read simultaneously the apparently incompatible works written simultaneously, such as the early Jacobean masques and the great middle comedies. Riggs does very well what we are all finally learning to do, juxtaposing them and relishing their complementary or opposing treatments of similar topics, rather than privileging one form and ignoring another, or seeking to reconcile glaringly different points of view. Moreover, this mode of address to conflicting ideas, as with Riggs's fruitful exploration of the complex interdependence of epideixis and satire, can be extended beyond Ben Jonson to other writers and other periods.

Recent thinking about the historicity of texts and the textuality of history informs this work: Michel Foucault dominates the epilogue, and the views of Lawrence Stone darken the picture of Stuart family life that Riggs presents. But Riggs's new historicism, if that is what it is, strikes one as balanced and self-aware, and it has helped to generate a thorough and plausible account of Jonson's personal and artistic relation to the courts of

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James and Charles. That account is especially illuminating for those plays that have resolutely resisted attempts at critical resuscitation, such as *The Staple of News* and for some of the satiric verse. Riggs is able to move nimbly from text to context and back again, regarding much of the work as a product both of Jonson's abiding moral and imaginative concerns and of local political conditions.

Only rarely does Riggs give the impression of hammering a dubious thesis, but some readers will have difficulty with the psychological augmentation of the available details. He makes much of Drummond's report about Jonson's self-declared sexual predilection for married women--"he thought the use of a maide nothing in comparison to the wantonness of a wife and would never have ane other mistress":--claiming that what especially appealed to the young Jonson was the implied attack on the wronged husband. Riggs argues, for example, that, "Wives differ from maidens because they have husbands and thus introduce a third party into the transaction; when Jonson slept with married women he was committing an aggressive act against the spouse whom he had to displace" (19). This suggestion then becomes a supporting plank in an argument about Jonson as unhappy and aggressive stepson, a role that Riggs thinks determined his behavior and informed his dramatic work for the rest of his life. Such speculation and attribution of motive can become irksome, especially when supposition is converted into fact. On page 97 we read that "it is impossible to be certain about what happened to Joseph Jonson [the second son, born December 1599], but the statistics offer little basis for optimism." Riggs then proceeds to bury the child in a mound of numerical probability, so that "Jonson, who entered the world as a fatherless child, in all likelihood was now a childless father" (07). We find that Jonson's family "now consisted only of himself and Anne" (115), and later that Jonson "had long since lost the last of his legitimate children" (307). This assumption then becomes an interpretive instrument: in composing *The New Inn*, "the pressure of his family history compelled him to jettison the comedy of manners that takes up the first four acts and to replace it with a wildly improbable story about lost children and parental abandonment" (333). Nothing ventured, nothing gained: fresh and imaginative consideration of evidence is perhaps the main justification for new biographies. And ultimately Riggs is probably right about Joseph Jonson, but sometimes he damages his credibility by overworking his guesses.

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To return to the physical object, the text is supplemented with sixty well-chosen and effectively reproduced illustrations and maps constituting an admirable guide to the major players in the contemporary political, literary and theatrical arenas. This is a welcome and useful book. Harvard should immediately release it in paper so that scholars, especially graduate students can buy and profit from it.

* * *

P. J. Klemp. *The Essential Milton: An Annotated Bibliography of Major Modern Studies*. Boston: G. K. Hall & Co., 1989. xiv + 474 pp. $50 (cloth)

Review by ROY FLANNAGAN, Ohio University.

The type of bibliographer who makes lists, or annotated lists, of books can easily become discouraged by his or her reception amongst "serious" scholars who live in the ethereal platonic state of high critical theorizing. Oddly enough, the theorizing scholar sometimes looks down on the biographer, the biographer looks down on the descriptive bibliographer and the editor, and everybody at least used to look down on the makers of lists. Really, though, the bibliography-maker is a noble self-sacrificer, the trench soldier who wins the war and makes life bearable for the descriptive bibliographer, the editor, the biographer and the critical theorist. Nevertheless, the makers of lists have often in the past become demoralized and as a result made bad, useless lists with many errors in them. Paul Klemp has matured beyond that stage: he is happy in his unobtrusive work and he unselfishly lays a solid and deep foundation for excellent and well-informed future scholarship. In the Shakespearean sense of the word, he is a "pioneer," he has dug the foundations and erected the ramparts, and in the modern American sense he is a pioneer. His annotations alone took so many hours and so much work (would you like to read, digest and abstract over 3000 books and articles on Milton?) that both the quantity and the quality of the product demand respect.

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Like all excellent reference works, Paul Klemp's bibliography has many levels of usefulness. It is accurate and up-to-date. It is annotated with full abstracts of every book and article, which makes it doubly valuable to someone trying to remember the substance of a shorter or longer work, or to someone who wants to know whether to read any book or article annotated. It is also simply arranged according to general studies (background, editions, biographies, bibliographies, reference works, reputation and influence, translations-illustrations-adaptions, and critics of criticism), poetry (and further divided into textual and critical studies) and prose. And it is carefully, even fastidiously, cross-referenced, so that at the end of any major article or book you are very apt to find many useful references to works related to the one you are looking at.

I have had the unusual privilege of using Klemp's bibliography in a unique computer version (his master files on disks in the same form as they took when they went to the printer), so I have been able to test the comprehensiveness of the entire work and to spot-check it for accuracy. I can say without hesitation that Klemp's is the most accurate and the most useful bibliography published dealing with modern studies of the poet. It is a selective bibliography (the 3000 works he read in preparation are whittled down to 1021 he included), but its selection shows generally good common sense.

Milton has not been well-served by the few writers who have collected references to the articles and books about him. The earlier editors and bibliographers like Newton, Todd, Stevens, and even Fletcher were to some extent either dilettantes or antiquarians collecting relics rather than scholars evaluating critical judgments. Huckabay collected a great many works in his bibliography, published in the late Sixties, but his annotations were entered at random and were therefore not consistently present or useful, and he was not the most careful of editors in his attention to detail. Hanford-Crupi-Taafe-McQueen did yeoman service to produce several editions of the useful and inexpensive little Goldentree bibliography, but unfortunately the revised edition still carries many errors and still is guilty of glaring omissions. C. A. Patrides' occasional bibliographies published in his anthologies (especially in *The Age of Milton*) and his editions were useful but spotty, and his posthumously-published *Annotated Critical Bibliography of John Milton* (NY: St. Martin's Press, 1987) is obviously and sadly incomplete. John Shawcross's bibliographies are specialized in the earlier periods of Milton criticism

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(seventeenth and eighteenth centuries), they break ground, and they are generally reliable, but they do not help much with the modern criticism which has proliferated (some would say littered) all available scholarly outlets since 1966, when American academia had much more money than it does today, combined with an unbounded faith in publication.

How is Klemp's bibliography useful? Look at the index, which refers neatly, to the entries by number. There are ten subheadings under "I Penseroso," such as "adaptations" and "imagery," and some of the subheadings have subheadings. "Lycidas" alone has thirty-eight subheadings. If you were asked to write an intelligent summary of current critical discussion of "Lycidas," you could build on those subheadings: each is valuable enough to become the subject of a topic sentence. *Paradise Lost* alone has nearly 100 headings, and some of the subheadings, as with "epic themes," are little books in themselves.

Klemp is scrupulous in details, as with the discovery of whole names. A man who for years has been "E.L. Marilla" among Milton scholars is now revealed as "Esmond Linworth Marilla," and what would be "G. Peri" in most bibliographies is "Giovandomenico Peri" for Klemp. It may well be important that Mary Ann Radzinowicz is really "Mary Ann Nevins Radzinowicz" because that third name establishes a connection (which is a real family tie) with the historian Alan Nevins. Klemp's many small touches such as the indexing of each sonnet under its own heading, all indicate hard work and loving attention to detail.

Klemp's editor at G. K. Hall, James L. Harner, has helped keep the images of each entry on the page clear, separate and easy to see, by clever use of running titles (headings and subheadings are indicated there) and of indents. Author's names are easy to see because they are in all-caps. The style followed is generally that of the *Chicago Manual of Style* rather than the *MLA Style Manual*, so one gets both countries of publication ("University Park" [PA] and "London," for instance), and one gets "Press" written out rather than put in the controversial "U Nebraska P" form. Klemp gives full information about reprints, which means that the reader is given the choice of locating an original edition or finding a reprint. The entire volume is remarkably consistent in its detailing, which is a tribute to author, editor, typist, and proofreader.

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Is there anything negative to say about the bibliography? Not really, though a choice of 1000 out of 3000 will undoubtedly annoy the 2000 who have been left out. Klemp cannot acknowledge all the articles, or even the principal articles, published in *A Milton Encyclopedia* (ed. William B. Hunter, et al. [Lewisburg, PA: Bucknell UP, 1978-83]), and there are some very fine entries there, as with Balachandra Rajan's essay on "Lycidas," and he cannot acknowledge the introductory essays in the Yale *Prose Works* or in the Columbia *Variorum*, some of which represent unique editorial or historical wisdom.

Klemp's is the rare kind of annotated bibliography that quickly becomes a good and true friend on the shelf. Just as Irma Rombauer's *Joy of Cooking* has been such a useful and well-loved cookbook that within the bosom of some families it is known simply as "Irma," so will Klemp's bibliography become "Paul," and "Hand me Paul" may in the future become an in-joke among those devoted to Milton.

* * *

Restoration and Eighteenth-Century Dramatists. First Series. Dictionary of Literary Biography, Vol. 80. Ed. Paula R. Backscheider. Detroit: Gale Research, 1989. xv + 397 pages. $98 (cloth).

Review by ROBERT MAYER, Oklahoma State University.

Restoration and Eighteenth-Century Dramatists First Series is a well-done book in every respect. It contains essays treating eighteen British dramatists born between 1621 and 1666 (or 1672, if you accept Linda Payne's date for the birth of Delariviere Manley). This volume is the first of three in the *Dictionary of Literary Biography* series (*DLB*) devoted to British playwrights of the Restoration and the eighteenth century, and it focuses on the first generation of writers for the stage who distinguished themselves after the reopening of the London theaters in 1660. The writers discussed include Aphra Behn, John Dryden, George Etherege, Mary Pix, Thomas Shadwell, Nahum Tate, Sir John Vanbrugh, and William Wycherley. One might expect or hope to find essays on the careers of Sir William Davenant and Thomas

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Killigrew, but they are treated in Volume 58 of the *DLB* (*Jacobean and Caroline Dramatists*). In addition to the essays, the text features a list of the first productions of each of the writer's plays as well as an ample bibliography of works both by and about each author. The text is also lavishly illustrated, although the quality of all the plates is not always what it might be. The illustrations include portraits of the writers, scenes from the plays taken from contemporary editions, pages from a prompter's copy of Thomas Otway's *Caius Marius*, an "inventory of goods" for costumes worn in John Crowne's *Calisto*, letters, sheet music, *dramatis personae*, and designs for a costume for Nathaniel Lee's *The Rival Queens*, and pages from the commonplace book of George Villiers, Second Duke of Buckingham.

Finally, this volume also includes a thirty-page appendix with statements by "Playwrights on the Theater," that contains prologues, epilogues, prefaces and dedications by the writers discussed in this volume and other contemporary writers. Thus, *Restoration and Eighteenth-Century Dramatists First Series* offers a solid introduction to British drama at the end of the seventeenth century.

The essays were written by fifteen different writers (there are two essays apiece by Carolyn Kephart, Payne, and Eric Rothstein), a number of whom are leading scholars in the field. These latter include Katharine Rogers on Behn, Frederick Link on Etherege, James Winn on Dryden, and Ross Zimbardo on Wycherley. The essays follow the same pattern: a concise biography followed by a play-by-play description of the writer's career with discussions of sources and productions, and the reception of plays. The essays also include a critical assessment of particular plays and of the writer's overall achievement. Quite wisely, given that this volume is a reference work presumably designed with the long view in mind, most of the critical discussions tend to be modest, "synoptic" readings. This comment is in no way meant to be disparaging; the readings are solid, scholarly, and serviceable, and that is exactly what they should be. A few of the essays--notably J. Douglas Canfield's "Thomas Otway" and Zimbardo's "William Wycherley"--depart from this model and contain more specialized accounts. Canfield focuses on Otway's "Nietzchean vision into the abyss of the human heart and the answering abyss of the cosmos." Zimbardo relies mostly on her own (excellent) earlier work on Wycherley as a moral satirist deeply indebted to and with "the seriousness and stature" of Horace and Juvenal. These essays are among the most interesting in the book, but one cannot

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help feeling that they are less useful as reference tools than some of the other pieces.

Neither can one help wondering whether three volumes of this size focusing on British dramatists of the late seventeenth and the eighteenth centuries do not constitute rather too much of a good thing. To be sure, the inclusion of a number of playwrights who would not have been regarded as canonical writers two or three decades earlier is welcome; that is, the essays on Behn, Manley, and even Pix constitute a welcome corrective to the impression given in numerous anthologies of the drama of this period that women were important in the British theater in this era only because they first acted on the British stage during these years. Nevertheless, in a volume in which writers are not infrequently damned with faint praise--Anthony Kaufman concludes his discussion of Thomas Southerne by asserting that his "best plays . . . reveal a competent, indeed interesting playwright," and Payne acknowledges that although Mary Pix's "contemporary critics sometimes regarded her plays as obscene, they more often described them as dull"--a bit more concision might have been in order. Why include discussions of Behn and Manley here as well as in Volume 39 of this series (*British Novelists, 1660-1800*) which is just a shelf or two above this volume in my library? Why include the comments in "Playwrights on the Theater" in a biographical dictionary? Above all, why include a sixty-page cumulative index to the entire eighty volumes of the *DLB* in this volume (as in every other volume)? The point being that with a bit of judicious cutting the three volumes dealing with the drama of this period might well have been offered in two volumes. Indeed if this large format volume with large print and margins had been scaled down and the many far-from-essential illustrations had been left out (do we really need to see six portraits of Dryden?), we might have been left with one volume, less costly and therefore more readily available to both scholars and libraries. In short, while this is a well-written and well-edited reference book, one cannot help feeling that it is more important as part of a publishing venture than as a piece of scholarship.

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Rodger L. Tarr. *Thomas Carlyle: A Descriptive Bibliography*. Pittsburgh: University of Pittsburgh Press, 1989, xxi + 543 pp. $110.

Review by FRED KAPLAN, Queens College & Graduate Center, City University of New York.

The best things one can say about an extensive descriptive bibliography--that it exists and that it is reasonably accurate--can be said about Rodger Tarr's long-awaited Carlyle bibliography. As with all such enterprises, the audience is small (the price of the book reflects the publisher's awareness of this), the usefulness narrowly defined; but there will come those occasional moments when the Carlyle scholar or collector will be grateful for time saved, for tasks made easier; and there may come that rare moment when an enterprising scholar posits helpful generalizations about Carlyle's reputation based upon a sound knowledge of the publication history of his works. Perhaps those who will most benefit from this bibliography are those working with ancillary aspects of Carlyle's career, the editors of the University of California Press *Essential Carlyle*, a selected, annotated edition of Carlyle's works, and the editors of the Duke-Edinburgh edition of the *Collected Letters of Thomas and Jane Welsh Carlyle*.

The volume has its little quirks and deficiencies, and my eye has caught an occasional typo of the almost unavoidable sort (on p. 359, for example, 1850 should be 1950). Many of the location abbreviations are those of the National Union Catalogue, which is as good an arbitrary source for abbreviations as many others, but it is somewhat inconvenient not to have included a table of what these abbreviations stand for, implying that a reader either knows from memory the particular NUC code or has the NUC immediately at hand. Neither my memory nor my personal library measures up. The section "Principal Books about the Carlyles" has omissions, particularly Charles Richard Sanders's *Carlyle's Friendships and Other Studies*. Perhaps "Books About" are best catalogued someplace else, though the section, I suppose, does no harm. It would have been, however, a positive asset to have included a section on manuscripts, including manuscript locations, and, if it were a question of space, such a section should have been given priority.

For an expensive book, to which the economics of time and the marketplace will allow no rival, the publisher has paid too little attention to

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aesthetic considerations. Books devoted to books, books that do homage to other books, should (but often don't) have some physical grace of their own. Quite the contrary with this one. Not a superfluous penny has been spent on design and ornamentation. The science of bibliography and the science of accounting have been unnecessarily conflated into drabness. The book wears the dim colors and blank bareness (not even a jacket of any sort, let alone a bright one) of a product directed at a captive market. Its drabness says, "You big research libraries have to buy me--and no one else will--so there's no sufficient reason why I should spend a penny looking attractive for you!" The illustrations are bald. Though the line drawings of title pages are mostly white spaces, at least they have an unpretentious functionality. The photographic reproductions of title pages and jackets have a faded shadowy greyness that make most of them ludicrously ugly and some of them useless.

But whereas the author probably deserves little of the blame for such aesthetic desolation, he indeed must be responsible for one of the quirks of the bibliographical apparatus. Over and over again, with a kind of monotonous self-advertising, "RLT" is listed as a location source for editions, though frequently the edition is also listed in the holdings of libraries. The only scholarly reason for listing a private source, which by its nature is unavailable to scholars other than the owner, cannot be consulted, and hence cannot fulfill its scientific, evidentiary function as a cited authority, is to provide an instance of the edition when no other instances can be located. It's both rather silly and self-serving to add "RLT" to a list of major libraries which also possess the edition, as if "RLT"'s holdings were as easily consulted as those of Houghton, Beineke, and the National Library of Scotland. Still, the important thing is that there is now an up-dated, functional Carlyle bibliography to supplement and mostly replace Isaac Dyer's 1928 bibliography. It's well worth having.

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D[eneys] E[dwin] Whatmore. *H. Rider Haggard: A Bibliography*. Westport, CT: Meckler Publishing, 1987, ix + 187 pp. $47.50 (cloth).

Review by SUSAN J. NAVARETTE, University of North Carolina at Chapel Hill.

The relative paucity of scholarship devoted exclusively to Sir Henry Rider Haggard belies the avidity with which book collectors in both the United States and the United Kingdom seek to acquire first editions of his works. That D. E. Whatmore, in his *H. Rider Haggard: A Bibliography* (1987), targets Haggard collectors "both experienced in and new to this happy pastime" is evidenced by his repeated allusions to the needs and interests of those concerned with verifying the "authenticity and completeness" of the first editions of specific volumes. With works such as *Cetywayo and His White Neighbors* (1882), *The Witch's Head* (1885), and *Colonel Quaritch V. C.* (1888) commanding hundreds of dollars--and, in some cases, hundreds of pounds--in the rare book market, it behooves Haggard collectors to avail themselves of the information that Whatmore's recent bibliography provides. They should also understand, however, that Whatmore's piece complements but does not replace J. E. Scott's *Bibliography of the Works of Sir Henry Rider Haggard 1856-1925*, published in 1947 by Elkin Mathews. (Curiously, while Haggard has drawn only a modicum of the critical attention which his works, given their thematic concerns and historical interest, would seem to merit, Whatmore's is the third in a string of Haggard bibliographies, among which number Scott's work and George L. McKay's less extensive *Bibliography of the Writings of Sir Rider Haggard* (London, 1930). Bibliographical information on many of Haggard's works is also available in the *Catalog of the C. O. Clark Collection* (London, 1981) as well as in Bradford M. Day's *Bibliography of Adventure: Mundy, Burroughs, Rohmer, Haggard* (New York, 1964; rpt. 1978).)

After the requisite introductory material and guide to arrangement of material, Whatmore's bibliography divides into three distinct categories: 1) Principle Works of Fiction (Section 1); 2) Principle Works of Non-Fiction, which begins with Haggard's lengthier works and moves on to pamphlets and reports; pieces from *The African Review*, of which he was, for a time, co-director; journal articles; letters to newspapers and periodicals; and selected reports of Haggard's speeches (Sections 2 - 7); and 3) Secondary Materials, which include films, plays, and radio broadcasts based on

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Haggard's works; parodies and lampoons; and books, articles, and theses about Haggard (Sections 8 - 11). In those sections devoted to principal works of fiction and non-fiction, Whatmore further schematizes his information, attempting, as he suggests, to duplicate "the progressive approach" by which a collector identifies a desired volume while scanning a bookshop's shelves. After noting "obvious starting points"--color and size of a volume--he moves to more esoteric matters necessary for final authentication. Thus, under the heading "Identification Features," one finds entries for "Supplements," "Errors," and "Dust Jackets"; in a subsequent section titled "Technical," Whatmore lists relevant features including "Format" (size), "Edges" (cut or uncut), and, most usefully, "Collation" (number of pages in a gathering and the types of signatures used). Following these sections are two appendices listing, respectively, popular editions of note and Haggard manuscripts in the Norfolk Recording Office. A subject index and an index to newspapers and periodicals complete Whatmore's bibliography. Whatmore hopes that his revised layout will permit him to avoid what he describes as "the strict textbook severity often associated with bibliographic works" in general. He clearly seeks, as well, to distance his own from Scott's similarly comprehensive bibliography both through his chosen organizing principle and also through his occasional attempts to correct Scott--as, for example, when he suggests that an error "recorded by Scott . . . ie, the incorrect spelling of ['geneleman' for] 'gentleman' [in *She* (1887)] . . . is not . . . an error at all, but Haggard's deliberate attempt to express Job's colloquial style of speech."

Whatmore's bibliography improves upon Scott's to the extent that it provides more extensive descriptions of discrete physical details. Although his primary concern is identification of first British editions, he does not limit himself to these volumes, but alludes to other noteworthy English-language editions--no minor undertaking when one considers the number of editions which any of the more popular Haggard romances have generated (*Allan Quartermain* [1887] alone, for example, went through at least thirty-two English-language editions). In addition, Whatmore's reader has more immediate access to specific information (Scott combines primary works of fiction and non-fiction, and he conveys information about each volume prosaically, in paragraph form.) Finally, the Haggard scholar--for, in his "Preface," Whatmore addresses himself both to collectors *and* to researchers --may establish certain connections between better- and lesser-known works not otherwise immediately obvious. A careful study of the section devoted

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to works of non-fiction, for example, reveals that after the publication of h ill-fated "About Fiction" (1887), an essay which, with its rather hastily forme views of what constituted "good romance writing," severely damaged i author's critical reputation, Haggard remained noticeably reticent on th subject of the writer's craft and tended to limit the topics of his expositor pieces either to specific questions concerning his own writings or to politic and agricultural subjects--a curious phenomenon given his immens popularity as a writer of romances and adventure stories.

Whatmore's bibliography is not, however, a definitive work. Certai errors in citation or erroneous bits of information creep into various entrie although one would expect as much, given the scope of the undertaking. Fo example, Whatmore indicates that the first English edition of *Allan and th Ice God* (1927) contains no supplementary material, when in fact a sixteen page insert cataloguing "Messrs. Hutchison's list of NEW NOVELS" an "important new books . . . for the Spring, 1927" was bound into at least som volumes. More troubling, however, is a certain mysterious inconsistency i his approach to his material. While in some cases Whatmore is very carefu to indicate when an American first edition predates a British first edition, as in the case of *Heart of the World* (British, 1896; American, 1895), h ignores this fact in others. Thus, Scott informs us that the first America edition of *Swallo* just barely predated the first British edition--February 2 1899, versus March 1, 1899--whereas Whatmore tells us merely that th American edition appeared in 1899. A minor detail, perhaps, but given tha attention to minutia and obscure detail is the implied *raison d'etre* o Whatmore's work, such vagueness is surprising. In addition, although his i not described as a selective bibliography of books and articles abou Haggard, Whatmore's listing of secondary material is incomplete. Certai critical works are annotated, while others are not: one wonders on wha basis Whatmore decided which critical works to cite in his bibliography an which to annotate. Had Whatmore more fully explained the relation i which his own bibliography stands to that (equally comprehensive) of Scott the reader might perhaps better understand Whatmore's methodology, a well as his motivation for undertaking a new compilation of the works of a writer whose critical heyday has yet to dawn.

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Robert DeMott, ed. *Working Days: The Journals of* The Grapes of Wrath. New York: Viking, 1989. lvii + 180 pp. $18.95

Review by SUSAN SHILLINGLAW, San Jose State University.

Working Days begins with this epigraph: "In utter loneliness a writer tries to explain the inexplicable. And sometimes if he is very fortunate and if the time is right, a very little of what he is trying to do trickles through . . . A good writer always works at the impossible." This strikingly appropriate passage explains much about the journals that follow and perhaps even more about Steinbeck's career: his self doubts, his unswerving commitment to authorship, his ceaseless experimentation as a writer. The *Grapes* journal, unlike the previously published *Journal of a Novel: The* East of Eden *Letters*, is an intimate document, one which Steinbeck requested not be printed in his lifetime. Preoccupied with daily routines, distracted by family crises, vacillating between certainty and doubts about his creative powers, Steinbeck habitually began writing by first sweeping clean his mind. Isolated reviewers of late have declared the dross here quite pedestrian. Not so. The entries Steinbeck kept daily during the 100 "working days" when he composed his greatest book are compelling because they permit a glimpse at the tortured avenues of the creative process.

Without the editorial work of Robert DeMott, however, the often cryptic entries would be far less accessible. In his "Introduction," DeMott observes that "Steinbeck had an incredible knack for aligning himself with loyal, generous, and responsible associates" (xxx), a power that endured. For DeMott is such an associate, a meticulous scholar fervently devoted to his subject. That is fully outlined in this lengthy "Introduction," where DeMott assesses *Grapes* as well as the people and events that shaped its composition. As he notes, this "classic" has had an uneasy fifty years. From the pulpit, the schools, libraries, even from Congress came passionate denunciations. Its language was shocking; its portrait of destitute Oklahomans and smug Californians enraged loyal denizens; its political message, which flirted with a populist revolution, seemed unconscionable; and its final scene, where the serene Rose of Sharon nurses a starving man, was artistically indefensible, meant only to titillate. Although initial scholarly reviews were generally positive, critics have attacked the novel for its sentimentality and its woodenly heroic cast, all of whom must bear up under heavy symbolic baggage. *The Grapes of Wrath* touched nerves that, even today, twitch. With

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clarity and verve, DeMott threads his way through this familiar history, rarely told so thoroughly in a few pages.

Such scholarly precision marks all of DeMott's commentary. Throughout he finds new significance in what are, in fact, familiar facts. In a brief discussion of Steinbeck's life in Los Gatos, California, DeMott focuses on neglected years when he and his indominable wife Carol bought their first property in the hills, and, for the most part, isolated themselves from town activities. From 1936 to 1939, Steinbeck lived most fully not in Los Gatos but rather with his vision of the migrants who so thoroughly and vividly occupied his mind, occupied him through four stages of writing: the seven-part series of newspaper articles published in the *San Francisco News* in 1936, "The Harvest Gypsies"; an unfinished manuscript, "The Oklahomans"; a bitter satiric assault on Salinas growers, "L'Affaire Lettuceberg"; and the final text *The Grapes of Wrath*. Here are found DeMott's most original contributions to the *Grapes* saga. To date, almost no mention has been made of the lost "Oklahomans" manuscript, but its existence poses some intriguing questions about Steinbeck's activities during 1937 when he traveled sporadically to the Central Valley and, apparently, wrote little. DeMott also argues persuasively that the fourth stage, the writing of the novel itself, "was the result of one linked experience that hit him so hard it called forth every ounce of his moral indignation, social anger and pity" (xlii), the devastating floods at Visalia that Steinbeck witnessed in late February and early March 1938--the floods that, ironically at the climax of the novel, bring the long awaited rain. "Like Ernest Hemingway, whose physical wounding at Fosalta, Italy, in 1918 became the generative event for a string of stories and novels . . . Steinbeck's internal wounding at Visalia marked him deeply," gave him the will to destroy the acerbic "L'Affaire Lettuceberg" and commence writing *The Grapes of Wrath*.

This word, "will," is one that Steinbeck uses repeatedly throughout the journals that follow: he "must" drive himself to work and harness his "will." (Curious that in the first half of the dedication--"To Carol who willed this book"--he identifies in the wife he was about to abandon the very quality he declared to be lacking in himself.) Nothing is more striking about these daily entries than his unrelenting drive to write approximately 2000 words a day, five days a week, for 100 days. In the tradition of the Renaissance poets, Steinbeck throughout the thirties had carefully schooled himself in successively more challenging genres--the romance, the short story, the long

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novel, and now the immortalizing epic: "My life isn't very long and I must get *one* good book written before it ends," he writes shortly after beginning work on *Grapes*. "The other have been make shifts, experiments, practices. For the first time I am working on a real book that is not limited and that will take every bit of experience and thought and feeling that I have" (#12). A month later, he identifies even more fully with his magnum opus, determined always to write as deliberately as his characters roll down Route 66, indeed to suffer as they suffer, for throughout he mentally flagellates himself for the deadly sins of sluggishness, creative inadequacy, and textual dullness. DeMott clearly identifies Steinbeck's creative vagaries in the "Commentary" discussions that precede each of three sections, pointing readers to some of the "unconscious patterns" that Steinbeck years later said were obvious upon rereading this journal--the clear sense he had of a whole, the symphonic rhythm that inspired him, and the searing self-doubt that both incapacitated and inspired him. For always balancing that inadequacy was the small clear voice that told Steinbeck that he "Got her, by God."

What DeMott does not insist upon in his "Commentary" is the obvious pattern that determines the structure of each entry. First, a few lines record daily events; then a few the intended day's work; and finally one or two, on occasion, his feelings of satisfaction upon ending for the day. The order never varies, and I think this insistent "pattern" itself helped him achieve the control necessary to write: "The whole physical basis of the novel," he writes, "is discipline of the writer, of his material, of the language" (#13). The time he begins, the number of words, of days, of pages--all recorded--these became the physical basis that daily lent substance to his mental frontier. In many ways this journal is not merely "another book" but the essential pole from which the imaginative quest could unfurl.

But more important is what DeMott does insist upon, to the delight of any reader--the scrupulous identification of each person and event that Steinbeck mentions, as well as frequent references to the chapters in *Grapes* that he contemplates writing that day. Brief notes are in brackets. Nearly fifty pages of exhaustive notes are at the end of the text, and each testifies to archival research at its best. DeMott frequently refers to unpublished Steinbeck letters and, in some cases, to his own correspondence: #11 is representative:

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> Crawford . . . Ford. Broderick Crawford (1912-1986) and Wallace Ford (1898-1966) had won acclaim starring as, respectively, Lennie Small and George Milton in the George S. Kaufman production of *Of Mice and Men*, which, after closing its Broadway run on May 21, 1938, was being readied for an American tour, featuring a slightly toned-down script. At the cast party on closing night Steinbeck's drama agent, Annie Laurie Williams, presented each player with a first edition of the play, including a personal dedication from Steinbeck tipped in. To Ford, he wrote, "For God's sake stick with this play you have helped to make so much better than it is"; to Crawford, he wrote, "Your playing of this difficult part must be a work of great genius. I wish I could indicate to you my gratification. You are a great actor. One must be to play simply." (Courtesy of Annie Laurie Williams Papers, Rare Book and Manuscript Library, Columbia University.) Both men visited Steinbeck during the summer of 1938.

DeMott has consulted the important Steinbeck archives around the country, and the scholarly apparatus throughout is unfailingly thorough.

When Steinbeck sent this journal to his editor, Pascal Covici, in 1950, he was contemplating another epic, *East of Eden*, written, in part, for his young sons. He also wanted the *Grapes* journal to be given them, so that they could "know to some extent what manner of man their father was" (xlii). For them, as for us, the diary half reveals this most private of men. But certain self-revelations run throughout. Feeling empty is one: "In a sense," he writes a year after *Grapes* is published, "my work is done because there wasn't much to me in the beginning. But my mind ranges and ranges and searches." He recorded similar feelings of emptiness when he wrote in his "Long Valley Ledger" in 1934, the diary kept while composing *Of Mice and Men* and some characters--Doc Burton in *In Dubious Battle*, Casy, Dock in *Cannery Row*. Yet they, like the private man, have minds that, however tortured, in the next breath search on. Perhaps this journal, which so tantilizingly reveals the writer of *The Grapes of Wrath*, will, as he promised his sons, help scholars better comprehend the psychology of the man and the artist who spent a career emptying and replenishing himself. If so, DeMott's solid work will guide many scholars through one of the most important books published on Steinbeck in several years.

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Anthony Thwaite, ed. *The Collected Poems of Philip Larkin*. New York: Farrar Straus Giroux, 1989. 330 pages. $22.50 (cloth).

Review by JERRY BRADLEY, New Mexico Institute of Mining and Technology.

When Philip Larkin died in 1985, one obituary called him the greatest poet laureate England never had, for upon the death of John Betjeman a survey of British poets ranked him as the most worthy successor to the post. But the prospect of writing verses in celebration of his country and its burgeoning royal family was a terrifying one to Larkin, as his considerable poetic reputation rested on but five slim volumes of verse (two of which had received virtually no critical notice) written over four decades and containing little more than one hundred thirty poems. Moreover, it had been almost a decade since his last book, after which Larkin published fewer than ten poems.

Despite his slight output, Larkin became the most accomplished poet in the Movement, a loose collection of university-educated poets who in the 1950s sought to overturn the effects upon English verse of Dylan Thomas's Romantic excesses. His *The Less Deceived* (Marvell Press, 1955) was called by Anthony Hartley and Movement colleague Donald Davie the best book of poems published in England since World War II, and it became an important benchmark in the Movement's call for practicality, restraint, and reason.

Now, in Thwaite's edition, Larkin's whole body of published poetry is available for the first time in one convenient source for scholars, along with more than eighty poems appearing in print for the first time. Also included here are selections from seven little books of poetry that Larkin created as a student. That so many Larkin poems have remained unpublished over the years seems surprising, particularly since Larkin frequently commented upon his lack of prolificacy. But as one of Larkin's literary executors, Thwaite has gained access to Larkin's typescripts and his eight folio notebooks (dated from 1944 to 1980) which are housed in the British Library. Hence Thwaite is able to present Larkin's poems in their chronological order of composition, although at times he has had to rely upon dates of publication when the dates of composition are undetermined. Thwaite begins the *Collected Poems* with a 1946 work, "Going," written when Larkin first began

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to show the characteristic qualities of his mature verse; his earliest poem written between 1938 and 1945, are assembled in a later section.

A university librarian by profession, Larkin typically wrote his poems i meticulously dated notebooks which enabled Thwaite to establish the specif days certain poems were begun and completed. Larkin then transferred hi work to typed drafts upon which he made editorial changes. He kept fina typescripts in a separate file. Such record-keeping divulges how trul intensive Larkin's efforts toward revision were. Particular poems were begu years in advance of their eventual completion. His most anthologized poem "Church Going," underwent twenty-one drafts in the first month befor Larkin abandoned it; he then completed the poem two months later Thwaite even includes fragments in the collection, particularly "The Dance," an unfinished poem of some one-hundred-thirty-two lines. Shorter piece and limericks, which Larkin often included in letters to friends, have no been reproduced here, though some will undoubtedly appear in Larkin's *Selected Letters* which Thwaite is readying for publication.

While Larkin's notebooks do attest to spans of poetic barrenness, they also report on periods of considerable poetic accomplishment. And since Larkin rarely read his poems aloud or commented publicly upon his work (a reticence due in part to his self-consciousness over a slight speech impediment), Thwaite's collection must immediately be considered a valuable resource in understanding the poetry of this intensely private man. This initial investigation of Larkin's notebooks has yielded a bounty of previously unpublished but accomplished work and is no doubt a prelude to a revival of interest in reevaluating one of England's most talented modern poets. That *Sweet Sorrow*, Alan Plater's play based on the life of Larkin, has recently opened in Edinburgh serves as additional notice that the reconsideration is already underway.

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WORTHY OF NOTE

Jeffrey B. Walker

Bales, Jack. *Kenneth Roberts: The Man and His Works*. Scarecrow Author Bibliographies, No. 85. Metuchen, NJ, and London: The Scarecrow Press, 1989. xxii + 312 pp. $37.50 (cloth).

> Part I contains a biographical essay; Part II is an annotated bibliography of criticism, summarizing 988 reviews of Roberts's work, newspaper and magazine articles about him, essays and other book references, biographical and bibliographical studies, theses and dissertations, obituaries, and other critical writings; Part III lists supplementary research material; and Part IV contains author, title, and subject indexes.

Fennimore, Keith J., ed. *Short Stories From Another Day: Eighteenth-Century Periodical Fiction*. East Lansing: Michigan State University Press, 1989. vi + 334 pp. $20 (cloth).

> Reprints 26 stories published originally in eighteenth-century American periodicals as a method of providing contemporary readers with typical fare for a typical reader of the period. Also included are several essays written in the period which respond to the rise of fiction in the century.

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Fox, Willard, III. *Robert Creeley, Edward Dorn, and Robert Duncan: A Reference Guide*. Boston: G. K. Hall, 1989. xxxi +549 pp. $55 (cloth).

Includes for each writer a list of major works, writings about, and indexes.

Gertzman, Jay A. *A Descriptive Bibliography of* Lady Chatterley's Lover, *With Essays Toward a Publishing History of the Novel*. Bibliographies and Indexes in World Literature, Number 23. New York, Westport, CT, and London: Greenwood Press, 1989. xiii + 296 pp. $45 (cloth).

Clarifies the circumstances regarding the publication, marketing, and distribution of Lawrence's novel. Prefixed to descriptions of each edition are essays designed to elucidate the novel's publication history. Bibliographical listings classify various printings and describe all appearances of the novel. Includes illustrations, five appendixes, works cited, and index (to introductory essays).

Griffith, Nancy Snell, comp. *Humor of the Old Southwest: An Annotated Bibliography of Primary and Secondary Sources*. Bibliographies and Indexes in American Literature, Number 10. New York, Westport, CT, and London: Greenwood Press, 1989. xii + 220 pp. $37.50 (cloth).

Lists bibliographies of works about Southwest humor in general and by and about nine major humorists including David Crockett, Joseph Glover Baldwin, George Washington Harris, Johnson Jones Hooper, Henry Clay Lewis, Augustus Baldwin Longstreet, Charles Fenton Mercer Noland, William Tappan Thompson, and Thomas Bangs Thorpe. Work is supplemented with author and general subject indexes.

Hartung, Albert E., gen. ed. *A Manual of the Writings in Middle English, 1050-1500*. Vol. 8. New Haven, CT: Archon Books, 1989. x + 359 pp. (pp. 2597-2956). $32.50 (cloth).

Includes Anglo-Saxon, Brut, and Town chronicles; chronicles other than genealogical; genealogical chronicles; chronicles of Scottish history; Yorkist and Lancastrian narratives;

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miscellaneous historical narratives; and ceremonies. Index appended.

Kinch, J. C. B. *Mark Twain's German Critical Reception, 1875-1986: An Annotated Bibliography*. Bibliographies and Indexes in World Literature, Number 22. New York, Westport, CT, and London: Greenwood Press, 1989. xi + 274 pp. $42.95 (cloth).

Chronological survey of items listed alphabetically by author. English-language annotations accompany citations. Bibliography includes monographs, critical texts, reviews, reprints, newspaper articles, dissertations, excerpts from standard literary histories, and introductions and afterwards to editions of works published in Federal Republic of Germany, the German Democratic Republic, Austria, and Switzerland. Entries are cross listed, and volume includes index.

Markgraf, Carl. *J. M. Barrie: An Annotated Secondary Bibliography*. No. 4, 1880-1920 British Authors Series. Greensboro, NC: ELT Press, 1989. xxv + 439 pp. $30 (cloth).

Over 5,000 items including works by and about Barrie, with title and name index.

Orr, Leonard, comp. *Research in Critical Theory Since 1965: A Classified Bibliography*. Bibliographies and Indexes in World Literature, Number 21. New York, Westport, CT, and London: Greenwood Press, 1989. xv + 465 pp. $55 (cloth).

Over 5,500 items classified under various forms of criticism: structuralism; semiotics (excluding narrative semiotics); narratology, narrative text-grammar, narrative semiotics; psychological; sociological criticism, literature and society; Marxist criticism, literature and politics; feminist and gender criticism; reader-response; reception aesthetics; phenomenology; hermeneutics; and deconstruction, post-structuralism and post-deconstruction. Also includes classified index of subjects and major theorists, general and author index.

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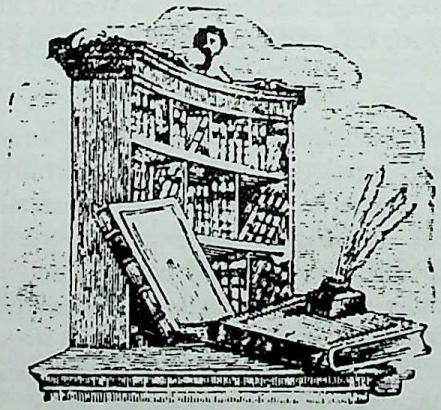
Pollin, Burton R. *Images of Poe's Works: A Comprehensive Descriptive Catalogue of Illustrations*. Bibliographies and Indexes in American Literature, Number 9. New York, Westport, CT, and London: Greenwood Press, 1989. xix + 411 pp. $49.95 (cloth).

Provides evidence of Poe's influence on graphic arts. The 1,625 entries provide details of all discoverable books, portfolios, and prints or easel paintings which illustrate or interpret 150 tales of Poe. Entries cover 33 countries, 20 languages, and 150 years of output. Indexes include illustrators, year of publication, special editions or format, and catalogue numbers for the titles of all illustrated tales and poems.

Scott, Mark W., and Sandra L. Williamson, eds. *Shakespeare Criticism: Excerpts from the Criticism of William Shakespeare's Plays and Poetry, from the First Published Appraisals to Current Evaluations*. Vol. 9. Detroit: Gale Research, 1989. xi + 550 pp. $97 (cloth).

Covers *Coriolanus, King John, The Taming of the Shrew, and The Two Noble Kinsmen* and includes for each a play heading, introduction, excerpts of criticism, and an annotated bibliography of additional reading. Also contains illustrations showing title pages and frontispieces and artists' renderings of famous scenes and characters from the plays.



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Betty Day

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Prepared by

Kristin Vogt

and

Mary Ann O'Donnell

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